



Masks: Three Dances for Soprano, Flute, Clarinet, & Horn

Senior Project

In partial fulfillment of the requirements for
The Esther G. Maynor Honors College
University of North Carolina at Pembroke

By

Samantha Hardison
Music
12 Decemeber, 2018

Handwritten signature of Samantha Hardison in black ink.

Samantha Hardison
Honors College Scholar

Handwritten date "12/11/18" in black ink.

Date

Handwritten signature of Joshua Busman in black ink.

Joshua Busman, Ph.D.
Faculty Mentor

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Date

Handwritten signature of Teagan Decker in black ink.

Teagan Decker, Ph.D.
Senior Project Coordinator

Handwritten date "12/11/18" in black ink.

Date

Acknowledgements

I would like to thank Dr. Teagan Decker for facilitating the project, and for offering wonderful feedback throughout the process.

I would like to thank Dr. Joshua Busman for his patience, insight, and support in creating this piece. Dr. Busman offered valuable, constructive suggestions throughout all stages of this project.

I would like to thank the musicians that I have been privileged to work with in making the music come alive. Special thanks to Kristen Ruffato, Caleb Ricks, Zachary Fechner, and Anthony Wall II for premiering this piece.

Lastly, I would like to thank Dhyanesh Sudhakar for working with our crazy schedules and recording the piece.

Abstract

This piece is centered around the idea of musical quotation and features snippets from popular classical and pop music. The piece is in three movements and features Soprano voice, Flute, Clarinet, and Horn. Total playing time of the piece is about 10 minutes.

Masks: Three Dances for Soprano, Flute, Clarinet, & Horn

A Note about the Composer and Piece

Samantha Hardison is a senior music education student, flutist, and composer at the University of North Carolina at Pembroke. She studies under the direction of Mrs. Sarah Busman, flute, and Dr. Joshua Busman, composition. This piece was written to fulfill the Honors Thesis requirement of the Esther G. Maynor Honors College.

Masks: Three Dances for Soprano, Flute, Clarinet, and Horn is comprised of three movements; I. Masquerade, II. Rise Against, and III. Romance. Each movement features musical quotation, this can be done through lyrics, harmonic structure, or melodic content. The first movement contains themes from Andrew Lloyd Weber's *Masquerade* from the *Phantom of the Opera* and *Masquerade* by Aram Khachaturian. Rise Against, the second movement, contains themes from several songs from the Pop Punk band. The lyrics were created by using the technique of black out poetry using their song *Satellite*. The final movement's harmonic structure is taken from Robert Schumann's first Romance for oboe and piano. The lyrics are also tied to Schumann as they are from song 17 in his *Dichterliebe*.

Reflection

This project is a continuation of the independent study I completed in the Spring of 2018 on musical composition. Through completing the study, I realized that I enjoyed using quotations of other pieces to sort of brain storm my own music. The piece is symbolic of my growth as a composer: the first movement relies heavily on quotation, rather than original composition, the second movement has more original material, and then the last movement is almost solely original material.

The project's title and the title of the piece is *Masks: Three Dances* for Soprano, Flute, Clarinet, & Horn. I chose this title because I thought the idea of masks correlated to using musical quotations in the work, each movement hides behind a mask, so to speak. To create my senior project, I used different songs to base three movements on. The first movement, I. Masquerade, contains themes from Andrew Lloyd Weber's *Masquerade* from the *Phantom of the Opera* and *Masquerade* by Aram Khachaturian. In the A section of this movement you hear bits of the Khachaturian wafting through, while the voice is singing the Weber. The B section is more upbeat and is solely based on the Weber. The A section returns with a brief interlude and concludes the movement.

The second movement, II. Rise Against, contains themes from several songs from the Pop Punk band Rise Against. The lyrics were created by using the technique of black out poetry using their song *Satellite*. The movement has a pulsing feel to it that mimics Rise Against's classic style. The A section has themes from their song *Satellite* which switches voices throughout the section. The B section contains quotations from their song *Make It Stop* and has an accompanying ostinato.

The final movement, III. Romance, takes its harmonic structure from Robert Schumann's first Romance for oboe and piano. The lyrics are also tied to Schumann

as they are from song 17 in his *Dichterliebe*, also known as A Poet's Love. I modeled this piece in the typical romantic style: slow, dark, and brooding.

The recording portion of the project proved to be difficult. For the entirety of the piece the voice part floats above the instrumentalists. This can be difficult to fit the vocal part in with the instrumentalists. The group I recorded this with enjoyed the challenge and rose to meet it. As a composer, it is a great thing to hear your music performed by live musicians compared to the midi file that the notation software produces. I enjoyed working on this project because it allowed me to learn more about myself and to feel out my compositional style.

Masks: Three Dances

for Soprano, Flute, Clarinet & Horn

Samantha Hardison

I. Masquerade

Samantha Hardison

$\text{♩} = 96$

Voice

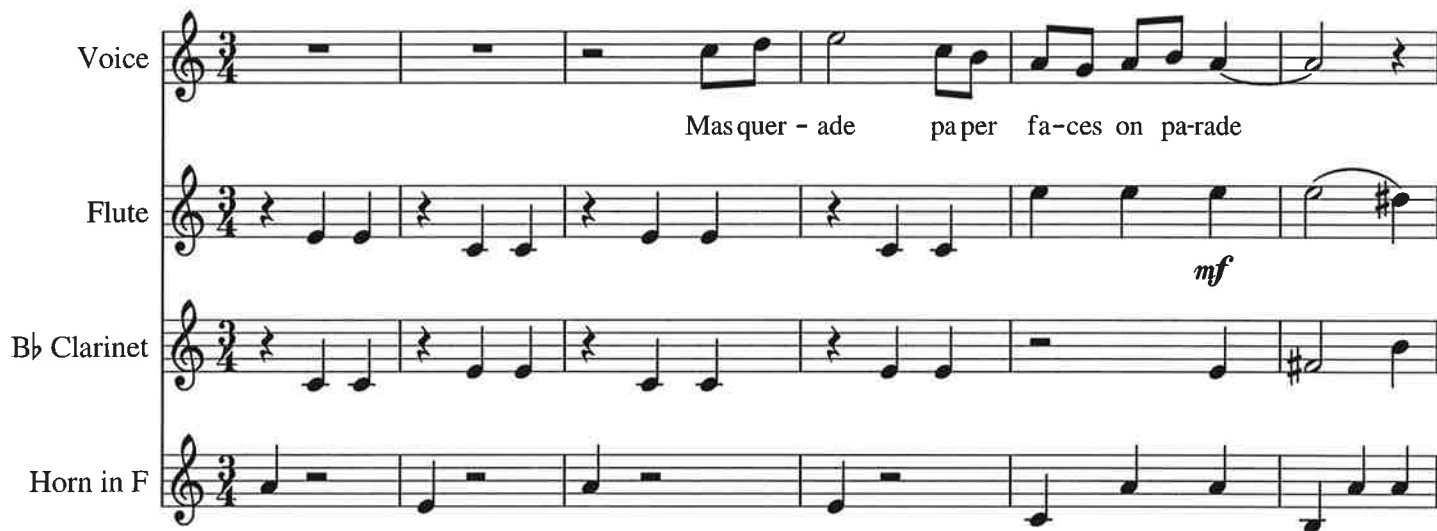
Masquer - ade paper fa-ces on pa-rade

Flute

mf

B♭ Clarinet

Horn in F



7

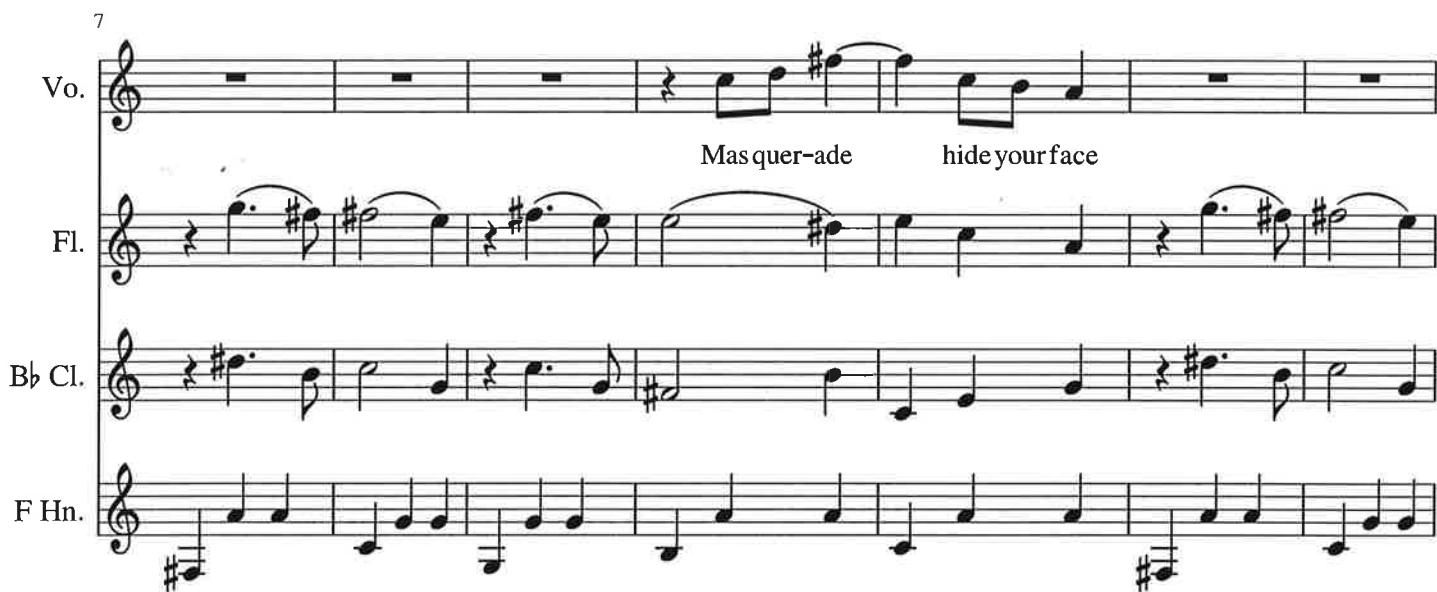
Vo.

Masquer-ade hide your face

Fl.

B♭ Cl.

F Hn.



14

Vo. Masquer - ade paper fa-ces on parade

Fl. *mf*

B \flat Cl.

F Hn.

21

Vo. Masquer-ade hide your face

Fl.

B \flat Cl.

F Hn.

27

Vo. 

Fl. 

B♭ Cl. 

F Hn. 

34

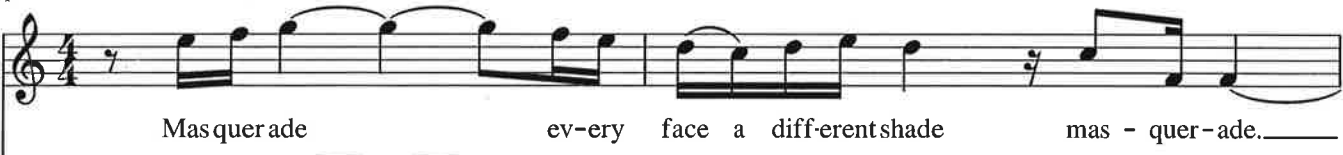
Vo. 


Fl. 


B♭ Cl. 

F Hn. 

41


Vo. 
Masquerade ev-ery face a different shade mas - quer - ade.


Fl. 


B♭ Cl. 

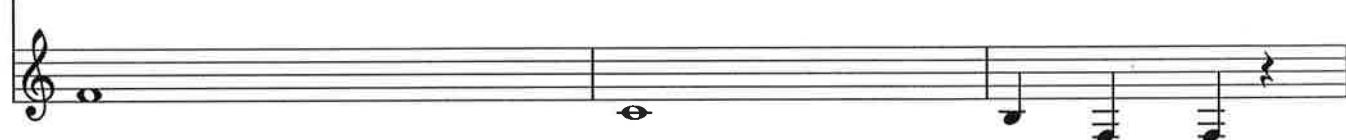
F Hn. 

43

Vo. 
 —look a ound there's an oth er mask be - hind you mas quer ade— what a

Fl. 

B♭ Cl. 

F Hn. 

46

Vo. 
 night, makes you glad makes you proud

Fl. 

B♭ Cl. 

F Hn. 

48

Vo. Fl. B♭ Cl. F Hn.

proud Masquerade every

51

Vo. face a different shade mas - querade. look a round there's another mask be -

Fl.

B♭ Cl.

F Hn.

53

Vo. hind you mas quer ade_____ what a night, makes you glad

Fl.

B♭ Cl.

F Hn.

56

Vo. makes you proud

Fl.

B♭ Cl.

F Hn.

62


Vo.  Mas quer - ade pa per

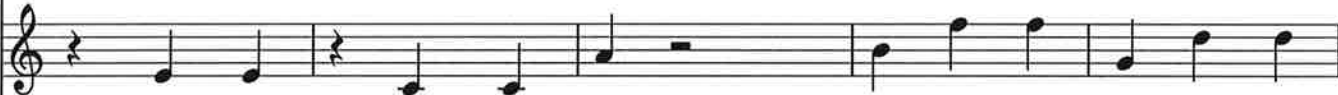
Fl. 


B♭ Cl. 


F Hn. 

69

Vo.  fa-ces on pa-rade Mas quer ade hide your face so the world will ne-ver find

Fl. 

B♭ Cl. 

F Hn. 

74

Vo. you Masquer - ade

Fl.

B♭ Cl.

F Hn.

81

Vo.

Fl.

B♭ Cl.

F Hn.

II. Rise Against

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83 $\text{♩} = 140$

Vo. 

Fl. 

B \flat Cl. 
mf

F Hn. 
mf

87

Vo. 

Fl. 

B \flat Cl. 

F Hn. 

92

Vo. *ff* we won't run and hide

Fl.

B \flat Cl. *ff*

F Hn.

96

Vo. run and hide

Fl.

B \flat Cl.

F Hn.

100

Vo. *con-sp-ir-ing by candle light shine*

Fl.

B \flat Cl.

F Hn. *mf*

104

Vo. *your light on me*

Fl.

B \flat Cl.

F Hn.

109

Vo. learn to fly now un - der -

Fl.

B \flat Cl. *ff*

F Hn.

113

Vo. stand the past

Fl. *mf*

B \flat Cl.

F Hn. *ff*

117

Vo. *un - der - stand the past*

Fl.

B \flat Cl. *ff*

F Hn. *mf*

121

Vo. *you've giv - en up on it*

Fl.

B \flat Cl. *ff*

F Hn.

125

Vo. can't de -

Fl.

B♭ Cl.

F Hn.

129

Vo. ny can't de - ny can't de - ny

Fl.

B♭ Cl.

F Hn.

133

Vo. *you've giv - en up*

Fl.

B♭ Cl.

F Hn.

137

Vo.

Fl.

B♭ Cl.

F Hn.

mf

mf

141

Vo. *we can't hide*

Fl.

B♭ Cl.

F Hn.

III. Romance

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145 $\text{♩} = 80$

Vo. *mf* I ha-ve in my dr - eams in my dr - eams wept

Fl. *p*

B \flat Cl. *p*

F Hn. *p*

152

Vo. I dreamed - you lay in your grave you lay in your

Fl.

B \flat Cl.


F Hn.

159

Vo. 
grave I woke up and the te - ars


Fl. 


B♭ Cl. 


F Hn. 


♩ = 100

167

Vo. 
still flowed down from my cheeks

Fl. 

B♭ Cl. 

F Hn. 

173

Vo. I ha-ve in my dr - eams in my dr - eams wept

Fl.

B♭ Cl.

F Hn.



178

Vo. I dreamed you for-sook me

Fl.

B♭ Cl.

F Hn.



185

Vo. I woke up and I wept - - and I wept

Fl.

B \flat Cl.

F Hn.

♩ = 80

191 rit.....

Vo. for a long ti - me and bi-tter - ly I ha-ve
rit.....

Fl. rit.....

B \flat Cl. rit.....

F Hn. rit.....

198

Vo. in my dr - eams in my dr - eams wept I dreamed -

Fl.

B♭ Cl.

F Hn.

205

Vo. you still were good to me I woke up and still no - ow

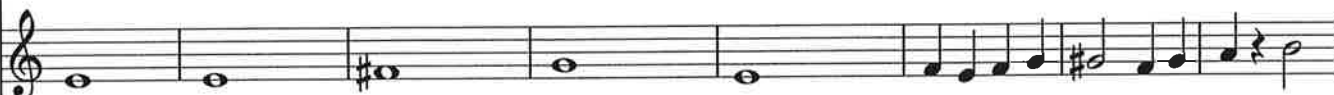
Fl.

B♭ Cl.

F Hn.

212

Vo. 
streams my flood of te-ars

Fl. 

B♭ Cl. 

F Hn. 

220

Vo. 

Fl. 

B♭ Cl. 

F Hn. 

